

Roland Bittmann

Amduat

Von Abend bis Morgen

Musik für Orchester

Auftragskomposition des SWR

Für Wolfgang Rihm, Peter Uehling und Hans-Peter Jahn

1. Satz Cantus Occidens

2. Satz Vigilie I

3. Satz Vigilie II

4. Satz Vigilie III

5. Satz Prooemium

Besetzung:

3 Fl. (1.2.3. auch Picc.)

3 Ob. (3. auch E.H.)

3 Klar. In B

3 Fg. (3. auch Kfg.)

6 Hörner (4.5.6. auch Tenorb. in B)

3 Trp.

3 Pos.

1 Btb.

1 Schlagzeuger

(Tamtam, 2 Becken, Röhrenglocken,
Cymbal antiques, Steinspiel)

1 Hrf. (nur Vigilien)

Pno. alt. Celesta

Streicher

Cantus Occidens

Sehr langsam ♩ = 36-46

Piccolo

Flöten

Oboen

Klarinetten in B

Fagotte

Hörner in F

Trompeten

Posaunen

Bass-Tuba

Schlagzeug

Celesta

Piano
alt. Celesta

Sehr langsam ♩ = 36-46

Violine I

Violine II

Viola

Violoncello

Kontrabass

Möglichst alle 5-saitig. Die 5. Saite ist auf B zu stimmen!

Möglichst alle 5-saitig. Die 5. Saite ist auf B zu stimmen!

[illegible]

21 (Picc.)

GP

This musical score page contains staves for Violin I (VI I), Violin II (VI II), Viola (Vla), Cello (Vc), and Double Bass (Kb). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *pp*, *ppp*, and *solo*. There are also performance instructions like "altri" and "div.". The score is written in treble clef for VI I, VI II, and Vla, and bass clef for Vc and Kb. The key signature has one flat (B-flat).

[illegible]

44

44

60 (Picc.) → Gr. Fl.

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

(loco)

col Ped.

mp

8^{va}

3/4

Vl I

Vl II

Vla

Vc

non div.

non div.

Kb

[illegible]

74 (Picc.)

48

34

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

V I I

V I I I

Vla

Vc

Kb

79

→ große Flöte

4
4

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

(solo)

VI I

(solo)

(solo)

VI II

(solo)

Vla

Vc

Kb

83 *im Tempo bleiben! (sehr gedehnt)*

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

im Tempo bleiben! (sehr gedehnt)

VI I

VI II

Vla

Vc

Kb

[illegible]

98

3/4

4/4

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

T. Tba.

Tpt

Pos.

Btba

Schlgzg

Cel.

VI I

VI II

Vla

Vc

Kb

pp

pp

pp

hervortretend!

mp cantando

mp cantando

mp

ord.

ord.

ord.

pp

pp

pp

3/4

4/4

altri div. s. t.

solo

(solo)

altri div. s. t.

solo

tutti div.

tutti

p

p

$$\overline{12}$$

12 Presto ♩. = ca. 160

120 Picc.

Fl.

Picc.

Ob.

Klar. in B

Fg

Kfg

legato sempre

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

Cel.

VII

VII

Vla

Vc

Kb

125 Picc.

Fl.

Picc.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

Große Trommel

Cel.

VI I

mp

gliss.

spicc.

pp

VI II

mp

gliss.

spicc.

pp

Vla

mp

gliss.

spicc.

pp

Vc

mp

gliss.

spicc.

pp

Kb

mp

gliss.

spicc.

pp

130 Picc.

Fl.

Picc.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

poco sf

Cel.

VI I

VI II

Vla

Vc

Kb

135 Picc.

140 Picc.

Fl.

Picc.

Ob.

Klar. in B

Fg

Kfg

secco

mp

pp

Hrn in F

T. Tba. in B

Tpt

Pos.

secco

mp

pp

Btba

secco

mp

pp

Schlgzg

sf

mp

sim.

Cel.

VI I

sotto voce

VI II

sotto voce

sotto voce

sotto voce

sotto voce

Vla

Vc

Kb

145 Picc.

Fl.

Picc.

non legato

Ob.

non legato

non legato

Klar. in B

non legato

Fg

non legato

Kfg

V

Hrn in F

T, Tba. in B

Tpt

Pos.

Btba

V

Schlgzg

Cel.

come sopra

Piano

VI I

5

3

VI II

7

5

3

Vla

sotto voce

5

3

Vc

Kb

150 Picc.

This page of a musical score is divided into two systems. The first system includes the Piccolo, Flute (Fl.), Oboe (Ob.), Clarinet in B (Klar. in B), Bassoon (Fg), Contrabassoon (Kfg), Horn in F (Hrn in F), Trombone in B (T. Tba. in B), Trumpet in F (Kleine Trompete in F), Trombone in F (Kleine Trompete in F), Percussion (Pos.), Bass Trombone (Btba), and Cymbals (Schlgzg). The second system includes the Piano (Pno), Violin I (V I), Violin II (V II), Viola (Vla), Violoncello (Vc), and Double Bass (Kb). The score features various musical notations, including notes, rests, and articulation marks. Dynamics such as *p*, *mp*, *mf*, *f*, *non legato*, *legato*, *poco marcato*, and *cresc.* are indicated throughout the piece. The key signature is one flat (B-flat), and the time signature is 4/4.

[illegible]

15
8

165

15

8

(5)

♩ = ♩

Fl.

Gr. Flöte

Ob.

Englisch Horn

Klar. in B

Kl. Klar. in D

ff feroce

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Große Trompete

Pos.

Btba

Schlgz

Cel.

lascia vibr.

VI I

VI II

Vla

Vc

Kb

170

Tempo minimal entspannen

128

Pochiss. meno mosso

Fl.

Ob.

Englisch Horn

Kl. Klar. in D

Kl. Klar. in D

Klar. in B

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

Cel.

Tempo minimal entspannen

128

Pochiss. meno mosso

VI I

VI II

Vla

Vc

Kb

175 Piccolo

weiter entspannen (unmerklich)

128

Fl.

(Gr. Fl.)

mp

mf

Ob.

Englisch Horn

Kl. Klar. in D

Kl. Klar. in D

Klar. in B

Fg

mf

Kfg

Hrn in F

T, Tba. in B

p cant. sotto voce

p cant. sotto voce

p cant. sotto voce

Tpt

Pos.

Btba

Schlgzg

Cel.

weiter entspannen (unmerklich)

128

Vl I

pp

pp

pp

pp

Vl II

pp

pp

pp

Vla

pp

pp

Vc

pp

pp

Kb

pp

[illegible]

187 Piccolo

Fl.

Ob.

Englisch Horn

Klarinette in D

Klar. in B

Klarinette in D

Klarinette in B

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgz

Cel.

senza Ped.

col Ped.

Piano

VI I

altri (tutti)

solo

pp

solo

decrecendo

ppp

calando

VI II

solo

Vla

Vc

Kb

५०.

[illegible]

[illegible]

210 Piccolo

215 Piccolo

noch langsamer

[illegible]

222 nicht vorangehen!

FL

Ob.

Klar. in B

Fg

Kfg

Hrn in F

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

Cel.

VI I

VI II

Vla

Vc

Kb

p

mp

poco f

etwas hervortreten

Piano

1. v.

mp

div.

mp (ricercando)

sim.

5

3

4

[illegible]

[illegible]

[illegible]

243 Picc.

FL

Ob.

Klar. in B

Fg

Kfg

Horn in F

Tpt

Pos.

Btba

Schlgzg

Pno

Cel.

VI I

VI II

Vla

Vc

Kb

[illegible]

253
Pesante
45

The musical score for measures 253-262 is presented below. The score includes parts for Piccolo, Flute, Oboe, Clarinet in B, Bassoon, Contrabass, Horn in F, Trumpet, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass. The tempo is marked 'Pesante'.

Measure 253: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass enter with a melodic line. Dynamics: *p*.

Measure 254: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 255: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 256: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 257: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 258: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 259: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 260: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 261: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

Measure 262: Piccolo, Flute, Oboe, Clarinet in B, Bassoon, and Contrabass continue. Dynamics: *p*.

271

48

Fl.

Ob.

Klar. in B

Fg

Kfg

Tpt

Pos.

Btba

Schlgzg

Pno

VI I

VI II

Vla

Vc

Kb

275

(non attacca, deutliche Pause)

[illegible]

[illegible]

296 **4/4** poco meno mosso ♩ = 42 Picc. **3/4** *riten.* **meno mosso** ♩ = 36 (♩ = 72) *poco rit.* a tpo. ♩ = 40 *rit.* **4/4**

Fl.

Ob.

Kl. Klar. in D

Klar. in B

Fg

Hrn

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg

Pno

Hrf

4/4 poco meno mosso ♩ = 42 **3/4** solo ord. *riten.* **meno mosso** ♩ = 36 (♩ = 72) *poco rit.* a tpo. ♩ = 40 *rit.* **4/4**

VI I

VI II

Vla

Vc

Kb

300 $\frac{4}{4}$ $\text{♩} = 72$ senza rubato (tempo sostenuto) Picc. $\frac{3}{4}$ $\frac{4}{4}$ 301

Fl. f pp

Ob. pp *dolcissimo*

Kl. Klar. in D p

Klar. in B f p p *poss.* p *poss.*

Fg. pp

Kontrafagott pp

Hrn. f pp

T. Tba. in B p *cantando sotto voce*

Tpt.

Pos. pp

Btba.

Schlgz.

Pno. $poco f$ → Celesta

Hrf.

$\frac{4}{4}$ $\text{♩} = 72$ senza rubato (tempo sostenuto) $\frac{3}{4}$ $\frac{4}{4}$ 301

VII *tutti*

VII *tutti*

VII *tutti*

VII

Vla.

Vc.

Kb.

304 **5** Picc. **8** *allargando* *(sospirando)* **3** **4** **Tranquillo molto** ♩ = 58 *rit.* **2** **4** **più mosso** ♩ = 60 **4** **4**

Fl.

Ob.

Kl. Klar. in D

Klar. in B

Fg

Kontrafagott

Hrn

T. Tba. in B

Tpt

Pos.

Btba

Tam-tam (tief)

Schlgzg

Cel.

Hrf

5 **8** *allargando* *(sospirando)* **3** **4** **Tranquillo molto** ♩ = 58 *rit.* **2** **4** **più mosso** ♩ = 60 **4** **4**

Vl I

Vl II

Vla

Vc

Kb

[illegible]

Vigilie II

55

[illegible]

This page of a musical score is for a symphony, featuring a variety of instruments and dynamic markings. The score is divided into two systems, each with a key signature of one flat (B-flat) and a time signature of 3/4. The instruments listed on the left include Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Kl. Klar. in B), Bassoon (Fg.), Horn (Hrn.), Trumpet in B-flat (T. Tba. in B), Trombone (Tpt.), Positone (Pos.), Bass Trombone (Btba.), Snare Drum (Schlgz), Piano, Harp (Hrf.), Violin I (Vl I), Violin II (Vl II), Viola (Vla), Violoncello (Vc), and Kontrabaß (Kb).

The score is marked with various dynamics, including *ppp* (pianissimo), *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *sf* (sforzando). The tempo is marked *Andante* at the beginning of the first system. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The first system is marked with a key signature of one flat and a time signature of 3/4. The second system is marked with a key signature of one flat and a time signature of 3/4. The score is divided into two systems, each with a key signature of one flat and a time signature of 3/4.

[illegible]

344 **2** **7** **6** **5**

(Picc.) *ppp*

Fl. *ppp*

Ob. *ppp*

(Kl. Klar. in D)

Klar. in B *ppp*

Fg

Hm

T. Tba. in B

Tpt

Pos.

Btba

Schlgzg *Steinspiel*

Piano *pp*

Hrf *f* *p* *(p)*

VI I *ppp* solo *p*

VI II *ppp* solo *p*

Vla *ppp* solo *p*

Vc *pppp flautando*

Kb *pppp flautando*

Röhrenglocken (come sopra) l. v.

Red. *

Vigilie III

59

Äußerste Stille ♩ = 30

348 **2**

(Picc.) Fl. Ob. Klar. in B Fg Hrn T. Tba. in B Tpt Pos. Btba Schlzgz Pno Hrf

Cymb. ant. (harter Filz)
Steinspiel (harter Gummi)

pppp *sim.* *pppp* *sim.* *loco* *tenu!*

p *pp*

pp *dolcis.* *ppp* *pp soave* *pp soave* *pp soave* *pp soave*

6/*4* *4*/*2*

3 *3*

p

solo

pppp *pp* *ppp*

pp *soave* *pp* *soave* *pp* *soave* *pp* *soave*

p *pp*

loco *tenu!*

[illegible]

[illegible]

369

(Picc.)

Fl.

Ob.

Klar. in B

Fg

Hrn

T. Tba.
in B

Tpt

Pos.

Btba

Schlgzg
Steinspiel

Pno

* Ped →

Hrf

Vl I

Vl II

Vla

Vc

Kb

pp soave

pp

ppp

ppp

ppp

ppp

pp espr.

(c. s.)

pp

(c. s.)

pp

c. s.

ppp

p

mp

mf

weich

div.

[illegible]

[illegible]

[illegible]

Prooemium

6 Moderato (tempo giusto) ♩ = ca. 100

411 **8**

The musical score is organized into systems for different instruments:

- Violins I & II (1-11 staves):** Violins I (1-5), Violins II (6-11). Dynamics: *ppp*, *p*, *pp*. Includes slurs and fingerings (e.g., 2, 3).
- Violas (1-4 staves):** Dynamics: *ppp*, *p*, *pp*. Includes *pizz.* and *arco* markings.
- Cellos (1-3 staves):** Dynamics: *ppp*, *p*, *mp cant.*. Includes *pizz.* and *arco* markings.
- Double Basses (1-2 staves):** Dynamics: *ppp*, *p*, *mp*. Includes *div.* marking.

Key performance instructions and markings include:

- ppp* (pianissimo) throughout the first section.
- p* (piano) and *pp* (pianissimo) in the second section.
- sempre ppp* (sempre pianissimo) in the third section.
- pizz.* (pizzicato) and *arco* (arco) markings for the Viola and Cello parts.
- mp cant.* (mezzo-piano cantabile) for the Cello and Double Bass parts.
- Slurs and fingerings (e.g., 2, 3, 6) are used for phrasing and technical execution.

Im ersten Teil bis Takt 485
nur Kontrabässe mehrfach besetzt,
die anderen solo.

417

This musical score page contains measures 417 and 418. It is divided into two systems. The first system includes staves for strings (1-11), woodwinds (VI 6, 7, 8, 9, 10, 11), and brass (1, 2, 3, 4). The second system includes staves for woodwinds (1, 2, 3, 4), brass (1, 2, 3), and keyboard (Kb 1, 2). The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as slurs and accents. The key signature is one flat (B-flat), and the time signature is 4/4. The dynamics range from *mf* (mezzo-forte) to *f* (forte).

1 2 3 4 5 VI 6 7 8 9 10 11

1 2 3 4

1 2 3

Kb 1 2

mf *mf*

[illegible]

423

This musical score page contains measures 423 through 427. It is divided into three systems, each with five staves. The first system (measures 423-425) includes staves 1-5 (Violins I, Violins II, Violas, Cellos, and Double Basses), staves 6-10 (Woodwinds: Flute, Oboe, Clarinet, Bassoon, and Contrabassoon), and staff 11 (Piano). The second system (measures 426-427) includes staves 1-4 (Violins I, Violins II, Violas, and Cellos) and staff 5 (Double Basses). The third system (measures 428-429) includes staves 1-3 (Violins I, Violins II, and Violas) and staves 4-5 (Cellos and Double Basses). The score features various musical notations including dynamics (*f*, *mp*, *rf*, *mp*), articulation (*s. p.*, *ord.*), and complex rhythmic patterns with triplets and sixteenth notes. The key signature has one flat, and the time signature is 4/4.

1 *f*

2 *mp* 6 6 6

3

4

5 *rf*

VI 6 2 3 3 3 3 3

7

8

9

10

11 *s. p.* 3 3 *ord.* *mp*

1 *rf*

2 *rf*

Vla 3 *rf*

4 *rf*

1 *rf*

Vc 2 *rf*

3 *rf*

1 *rf*

Kb 2 *rf*

428

1 *poco rf-pp* *sim.* *sim.* *sim.* *p espr.*

2 *poco rf-pp* *sim.* *sim.* *sim.*

3 *poco rf-pp* *sim.* *sim.* *sim.* *p espr.*

4 *poco rf-pp* *sim.* *sim.* *sim.*

5 *poco rf-pp* *sim.* *sim.* *sim.*

VI 6 *poco rf-pp* *sim.* *sim.* *sim.* *2*

7 *poco rf-pp* *sim.* *sim.* *sim.* *2*

8 *poco rf-pp* *sim.* *sim.* *sim.* *pp* *2*

9 *poco rf-pp* *sim.* *sim.* *sim.* *pp* *2*

10 *poco rf-pp* *sim.* *sim.* *sim.* *pp* *2*

11 *poco rf-pp* *sim.* *sim.* *sim.* *pp* *2*

1 *poco rf-pp* *sim.* *sim.* *sim.* *2*

2 *poco rf-pp* *sim.* *sim.* *sim.*

Vla 3 *poco rf-pp* *sim.* *sim.* *sim.*

4 *poco rf-pp* *sim.* *sim.* *sim.*

1 *mp espr.*

Vc 2 *mp espr.*

3 (klingend) *mp espr.*

1 *pp*

Kb 2 *pp*

158 6 9

437 **9** **6**

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

VI 6 *pp*

7 *pp*

8 *pp*

9 *pp* *espr.*

10 (solo) *mp espr.*

11 (solo) *mp espr.*

1 *pp* *espr.*

2 *pp*

Vla 3 *pp*

4 *pp*

1 *pp*

Vc 2 *pp*

3 *pp*

1 *pp*

Kb 2 *pp*

443

6
8

3
8

4
8

3
8

1

2

3

4

5

VI 6

7

8

9

10

11

1

2

Vla

3

4

1

2

3

1

2

Kb

2

The musical score is written for Violins I and II, Viola, Violoncello, and Contrabasso. The time signatures are 6/8, 3/8, 4/8, and 3/8. The score includes various musical notations such as notes, rests, dynamics (pp, p), articulation (accents, slurs), and performance instructions (espr. soave, pizz. (non arp.)). The score is divided into measures by vertical bar lines.

6

158

6

449

1

2

3

4

5

VI 6

7

8

9

10

11

1

2

Vla

3

4

1

Vc 2

3

1

Kb

2

pp

7:4

ten.

5:4

5

3

3

5

5

ten.

ten.

ten.

ten.

ten.

ten.

ten.

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

455 **6** (solo)

1 *p dolce* 2 *meno p* 3 3 3 3 (solo)

2 *ppp* *mp* *mf*

3 *ppp*

4 *ppp* 2

5 *ppp* *pp dolce* 2 5 3

VI 6 *ppp* *pp dolce* 2 5 3

7 *ppp* *pp dolce* 2 5 3

8 *ppp* *pp dolce* 2 5 3

9 *ppp* 2

10 *ppp* 2

11 *ppp* 2

1 *pp*

2 *pp*

Vla 3 *pp*

4 *pp*

1 arco *mp*

Vc 2 arco *mp*

3 arco *mp*

1 arco

Kb 2 arco

461

This musical score page contains measures 461 through 464. It features 11 staves of woodwind instruments (flutes, oboes, and bassoons) and 4 staves of string instruments (violins, violas, cellos, and double basses). The woodwinds play complex melodic lines with various ornaments and triplets. The strings provide a harmonic foundation with sustained notes and moving lines. The score includes dynamic markings such as *f* (forte) and articulation like accents. Measure numbers 461, 462, 463, and 464 are indicated at the top of each system. The woodwind staves are numbered 1 through 11, and the string staves are numbered 1 through 4.

1 2 3 4 5 VI 6 7 8 9 10 11

1 2 3 4

Vla

1 2 3

Vc

1 2

Kb

Sostenuto, teneramente (renglase)

465

4/4

3/4

4/4

1

2

3

4

5

VI 6

7

8

9

10

11

1

2

3

4

Vla

1

2

3

Vc

1

2

3

Kb

1

2

ppp

ppp

This page of the musical score contains five systems of staves. The first system includes staves for Violin 1 (1), Violin 2 (2), Violin 3 (3), Violin 4 (4), Violin 5 (5), Violin 6 (VI 6), Violin 7 (7), Violin 8 (8), Violin 9 (9), Violin 10 (10), and Violin 11 (11). The second system includes staves for Violin 1 (1), Violin 2 (2), Viola (Vla), and Violin 3 (3). The third system includes staves for Violoncello (Vc) 1, Violoncello 2 (2), Violoncello 3 (3), and Violoncello 4 (4). The fourth system includes staves for Keyboard (Kb) 1 and Keyboard 2 (2). The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *fff* (fortississimo). There are also performance instructions like *port.* (portamento) and *rf > rf > rf* (ritardando, fortissimo, accent). The time signature changes from 3/4 to 4/4 in the first system. The page number 472 is visible in the top left corner.

479 **7** **4** **8** **doppio movimento**

1 *ff* feroce con alcuna licenza *meno f* ma express.

2 *pp* sub.

3 *pp* sub.

4 *pp* sub.

5 *pp* sub.

VI 6 *pp* sub.

7 *pp* sub.

8 *pp* sub.

9 *pp* sub.

10 *pp* sub.

11 *pp* sub.

1 *pp* sub.

2 *pp* sub.

Vla 3 *pp* sub.

4 *pp* sub.

1 *pp* sub.

Vc 2 *pp* sub.

3 *pp* sub.

1 *pp* sub.

Kb 2 *pp* sub.

molto

482

The musical score for measures 482-484 is presented below. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Measure 482: The Violin I staff begins with a rest, followed by a half note G4. The Violin II staff starts with a half note G4, marked *ff marc.* The Viola staff has a half note G4. The Violoncello I and II staves have half notes G2 and F2 respectively. The Double Bass staff has a half note G1.

Measure 483: The Violin I staff has a half note G4. The Violin II staff has a half note G4, marked *pp*. The Viola staff has a half note G4. The Violoncello I and II staves have half notes G2 and F2 respectively. The Double Bass staff has a half note G1.

Measure 484: The Violin I staff has a half note G4. The Violin II staff has a half note G4, marked *pp*. The Viola staff has a half note G4. The Violoncello I and II staves have half notes G2 and F2 respectively. The Double Bass staff has a half note G1.

[illegible]

488 (sempre *p*)

Violins I and II, VI 6, 7, 8, 9, 10, 11, Vla 1, 2, 3, 4, Vc 1, 2, 3, Kb 1, 2

Measures 488-500. Dynamics include *p*, *ff*, *sfff*, and *f molto*. Performance markings include *tutti divisi* and *marcatiss.*

491

GP

1 *rf*

2 *p*

3 *p*

4 *p* *mp flautando*

5 *p* *mp flautando*

VI 6 *p* *mp flautando*

7 *p*

8 *p* *pp*

9 *p*

10 *p*

11 *p*

1 *p* *molto* *f* *pp*

2 *p* *molto* *f* *pp*

Vla 3 *p* *molto* *f* *pp*

4 *p* *molto* *f* *pp* *p cant.*

1 *p* *p cant.*

Vc 2 *p* *pp* *pizz. arco*

3 *p* *pp*

1 *pp*

Kb 2 *pp*

499 **GP** (*poco tranquillo*)

1 *espr.* *mp espr. dolce* *ppp* *tutti*

2 *mp espr.*

3

4 *pp* *ppp*

5 *pp* *ppp*

VI 6 *pp* *ppp*

7 *pp* *ppp*

8 *pp* *ppp*

9 *pp* *ppp*

10 *pp* *ppp*

11 *pp* *ppp*

1 *pp* *ppp*

2 *pp* *ppp*

Vla 3 *pp* *ppp*

4 *pp* *ppp*

1 *pp* *ppp*

Vc 2 *pp* *ppp*

3 *pp* *ppp*

1 *pp* *ppp*

Kb 2 *pp* *ppp*

[illegible]

513

Violins I (1-4): *ord.* (first three measures), *solo mp espr.* (measure 515), *tutti* (measure 516). Measure 514 has *mp espr.* above the staff.

Violins II (5-11): *ord.* throughout.

Viola (1-4): *ord.* throughout.

Violoncello (Vc 1-3): *ord.* throughout.

Double Bass (Kb 1-2): *ord.* throughout.

517

Fl.

Ob.

Klar. in B

Fg

Hrn in F

sf > *pp* *sf* > *pp* *sf* > *pp* < *ff* *sf* > *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

sf > *pp* *sf* > *pp* *sf* > *pp* < *ff* *sf* > *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

sf > *pp* *sf* > *pp* *sf* > *pp* < *ff* *sf* > *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

sf > *pp* *sf* > *pp* *sf* > *pp* < *ff* *sf* > *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

sf > *pp* *sf* > *pp* *sf* > *pp* < *ff* *sf* > *pp* *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf*

Tpt

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *f*

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f*

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf*

Pos.

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

Btba

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

sf > *pp* *sf* > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

sf > *pp* *sf* > *pp* *sf* > *pp* *ff* *sf* > *pp* *sim.* *sim.* → *f* *mf* ³

Schlgzg

Große Trommel (harter Schlegel)

f *mp* *ff*

Pno

VII

mp *mp*

mp

mp

mp

mp

mp

VII II

mp

mp

mp

mp

mp

mp

Vla

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

Vc

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

Kb

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

poco f *poco f* *poco f* *poco f* *poco f* *poco f*

522

4 Doppio movimento
8

Fl.

Ob.

Klar. in B

Fg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

VII I

VII II

Vla

Vc

Kb

mf

sfz

ff

poco f

loco

f

527

Fl.

Ob.

Klar. in B

Fg

Kontrafagott

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Große Trommel

Vln. I

VI I

VI II

Vla

Vc

Kb

→ Picc.

→ Picc.

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

poco f

ff *ff* *pp* *ff*

ff *ff* *pp* *ff*

ff *ff* *pp* *ff*

ff *ff* *pp* *ff*

ff *ff* *pp* *ff*

ff *f*

ff *f*

ff *f*

ff *f*

ff *f*

mp *p*

solo *mf*

solo *mf*

altri (tutti) *mf*

ppp altri (tutti)

ppp solo

solo *mf*

solo *mf*

solo *mf*

altri (tutti) *ppp*

solo *mf*

altri (tutti) *ppp*

ppp solo

ppp

ppp

ppp

f

532

Fl.

Ob.

Klar. in B

Fg.

Kfg.

Hrn in F

Tpt.

Pos.

Btba.

Große Trommel

Schlgz

Pno

Vln. I

Vln. II

Vla.

Vc.

Kb.

sim.

ff

tutti div.

(non trem.)

537

Piccolo

4

Fl.

Piccolo

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Große Trommel

Pno

Vl I

Vl II

Vla

Vc

Kb

ca. 16 " 91

543 **4**/**4** Piccolo

Fl. Piccolo

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno *f* *Ped. sempre tenuto*

VI I

VI II

Vla

Vc

Kb

(Die einzelnen Stimmen chorisch nicht koordiniert.)

546 Piccolo

Fl. Piccolo

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

Vl I

Vl II

Vla

Vc

Kb

Röhrenglocken (harter Schlegel)

→ Ped. sempre ten. →

mf strepitoso sempre con tutta forza

551

Piccolo

FL

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btba

Schlgtz

Tamtam groß

Pno

VI I

VI II

Vla

Vc

Kb

mf

con alcuna licenza feroce sempre quasi concertante

loco

(strepitoso sempre)

Ped. sempre ten. →

Piccolo

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tpt

Pos.

Btha

Schlgzg

Röhrenglocken

Pno

VI I

VI II

Vla

Vc

Kb

This image shows a page from a musical score, likely for a symphony orchestra. The page is numbered '4' in the top right corner. The score is written for various instruments, including Piccolo, Fl., Ob., Klar. in B, Fg, Kfg, Hrn in F, Tpt, Pos., Btba, Schlzgz, Pno, VI I, VI II, Vla, Vc, and Kb. The music is written in 4/4 time, as indicated by the time signature in the bottom right corner. The score includes various musical notations, such as notes, rests, and dynamic markings like 'mp' (mezzo-piano) and 'sfff' (sforzissimo). The Pno part is particularly detailed, showing complex rhythmic patterns and dynamics. The overall layout is professional and typical of a printed musical score.

[illegible]

560

Piccolo

Fl.

Ob.

Klar. in B

Fg

Kfg

Hrn in F

Tenortuba in B

Tenortuba in B

Tenortuba in B

Tpt

Pos.

Btha

Schlgzg

Pno

VII

VI II

Vla

Vc

Kb

agevole
armonioso

tutti div.

sul "A"

ff (poco martellato)

Ped. sempre ten.

566 Piccolo

[illegible]

♩ = 50 (molto tranquillo)

587 Piccolo

Fl. → Piccolo Piccolo Piccolo

Ob.

Klar. in B

Fg

Hrn in F

Tpt

Pos.

Btba

Schlgzg Steinspiel (15 →)

Pno

♩ = 50 (molto tranquillo)

VII

VII II

Vla

Vc

Kb

[illegible]

609

GP

Piccolo

Fl.

(Große Flöte)

pp dolce

Ob.

pp

pp < >

Klar. in B

p dolce

p dolce

p dolce

Fg

< > pp

ppp

ppp

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

GP

Vln. I

solo

ppp

VI I

VI II

Vla

ppp

ppp

Vc

ppp

ppp

ppp

ppp

Kb

ppp

622 → Große Flöte

Fl.

Ob.

Klar. in B

Fg

Hrn in F

Tpt

Pos.

Btba

Schlgzg

Pno

VII

VII

Vla

Vc

Kb

più mosso ♩ = 72
631

F1.

f

p

Ob.

f

p

Klar. in B

f

p

Fg

f

Hrn in F

f

Tpt

mf

poco f

Pos.

poco f

Btba

poco f

Schlgz

Pno

poco f

mf

Ped. →

più mosso ♩ = 72
(non div.)
VI I

tutti

VII II

tutti

Vla

tutti

Vc

Kb

pp dolce

34